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SCREEN

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INSIDE FACTS

Of Stage and Screen

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REPORT FOX SETTLEMENT TO PROVOKE FILM BATTLE

NOW IS TIME FOR SMALLER THEATRE MEN

SAN FRANCISCO, April 10.—The small theatre world whose business has been in a panicky state for the past year and a half is on the road to prosperity. If he isn't on the road at least he stands a better chance of getting there than does the large theatre owner, in the opinion of exhibitors and exchangesmen who have made a study of the present situation.

When sound and talking pictures first crossed the horizon, theatre owners who installed talkie equipment, generally cleaned up, while the small houses, meanwhile, whose trade backed to the house advertising the audible films.

Now the situation has reversed with the small houses given for the about face of the public's attention. The reasons are:

1. The small house ordinarily has better sound than the large theatre with its balconies, arches and intricate construction. In any part of a thousand seater sound is infinitely better than in a three thousand or a four thousand chair house.

Important Factors

2. Lower prices are an important factor. Whereas the general admission for a downtown theatre is 45 cents, the usual tariff for a suburban house is from 25 to 40 cents. Add to this the fact that class A suburban houses under pressure of competition get a feature picture within three to four weeks after its downtown run and at an average of 25 cents less admission. These factors alone will command plenty of ticket buyers who formerly were wont to travel into the downtown area for flicker amusement.

3. In addition to better sound the smaller theatre ordinarily has better projection. One theatre manager gives as a reason for this the fact that their chief is a smasher of suburban houses. This is in direct contact with his projectionist, and therefore on more friendly terms with him, and generally the latter will do his best to insure the house the best he can give.

4. The suburban house has the key to the parking problem, a bugaboo in the business of downtown film palaces. This alone is responsible for a large part of the district theatre's steady business.

New Theatre Trend

So evident is the new trend in theatre attendance that several men, formerly prominent in the

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GEORGE AND FLORENCE Australia's Leading Ballet Producers

REMODEL CALIFORNIA

The California Theatre here is to close down next week for complete remodeling. The work is expected to be completed early in May.

DAUGHTER INJURED

Loeene, Mark Ogden, 6-year-old daughter of The "Wonder Girl," playing the Million Dollar, fell and broke an arm last week.

NO U. THEATRE

Run by the Universal is planning a theatre on the corner of Sixth and Western, just purchased by Carl Laemmle, were denied at the studios this week. U. which recently got rid of all its theatres, is not planning any new ones, it was stated. In addition to this strategic corner, said to have brought \$400,000, Laemmle owns the Exchange, a spot at the corner of Hollywood and Vine street, valuation of which is set at \$1,500,000.

LAUGHLIN WITH F. M.

Jack Laughlin has been engaged by Fanchon and Marco to have the all-male chorus for the "Goodfellows" idea. Laughlin formerly produced at the Carthay Circle, also in Chicago for Public. He returns here a few weeks ago and Marco picked him up, soon as he found he was available.

Frank Sebastian is sporting a new 16-cylinder Cadillac.

MERGER TALES SAID ROUSING IRE OF INDIES

The Fox settlement is regarded by independents to be an adroit but complete victory for Winfield Sheehan.

The appointment of William Fox as chairman of the advisory board of the studios at \$10,000 a year, they say, is nothing but a scheme to keep him out of independent production.

The chief idea is that while the Paramount-Warner Bros. merger is held up officially, in reality it is a fait accompli.

Recent reports in inside circles give credence to the belief that independent producers, distributors and exhibitors are marshalling forces for an attack on both deals.

General Furore

The Fox settlement, far from resulting in a clearing atmosphere and a settling down to routine business, has resulted in a general disturbance in all walks of life. Press reports from New York to the effect that the organization as a whole will remain unchanged, and that no report of a telegram from Winfield Sheehan confirming it, is the frank belief of persons that all that an earthquake in the cards and will break out.

At the outset of the recent squabbles in high places William Fox is known to have sent out an appeal to everybody in the Adelaides and Hollywood in any way connected with Fox activities for sympathetic support, with the result that as many as could be gathered together, a party of forty sons taking definite sides either with Fox or Sheehan. Those who sponsored Fox claim to have no ill-will at all their side, and those who endorsed Sheehan, say they are on the fence as now, on the anxious seat, wondering if they are to be disciplined for not supporting Sheehan.

Old Tales Rife

There are persistent reports to the effect that the coming election of a new board will see Louis Josephine, Josephine and W. H. Hearst installed as the triumvirate, with Nicholas Schenck wielding presidential authority. Fox remains a member of the advisory board according to the terms of his contract. The extent of actual influence on such a board, if elected, requires little speculation.

When confronted with the ru-

(Continued on Page 2)

•YOU'LL SEE IT IN FACTS•

LIGHT OPERA SEASON PLANNED

'PROPAGANDA' IN NEWSREELS IS MEETING WITH OPPOSITION

Charges that so-called propaganda shots in newsreels are stirring up some resentment among theatre audiences have been received from several parts of the country.

The exhibitors who brought word of the attitude toward various of the shots stated that the particular matter under discussion is the number of actual military shots in the Newsreals.

It was said that a big anti-war sentiment seems to be the general feeling of the public just now, and that it is felt that some complaints have been heard from mothers that they would like to have their boys be able to get an afternoon's or evening's entertainment without some of that "glorious soldier stuff" thrown in.

The attitude is not one of lack of patriotism, but it is added, that it is felt that the way the Hearst newsreels are glorifying the soldier episodes, reaction is almost certain to be an overdose of militiamen.

Another film which had an adverse reaction on audiences was a recent Sportlight in which the killing of a dog was the main point. The film was very interesting, but the treeing of the cat by dogs, with men ready with guns should have made a leap for safety, and the subsequent action took on a dog running in, seizing the cat by the throat and tearing it to death, brought the ire of various of the S. P. C. A. groups.

Audience reaction to such matters is considered of particular moment just at present with a prediction going around that an American Film and Telephone Company is coming into the field hook, line and sinker to establish a virtual monopoly. These prophecies are not to be taken as it comes to pass, the propaganda powers of the screen will be such that the A. T. T. can write the last chapter in the history of the telephone company and its own laws of great weight will be its possibilities for influencing the public mind. And whether the public reaction against such a move doesn't take, consideration is proper, with the sufficient to overcome this power, would remain to be seen.

The A. T. T. story was one of those which arose out of the Fox suit. Following the appointment of a Western Electric official as one of the three Fox trustees, and Fox's later charges that this off-

FOX MATTER MAY BRING BIG BATTLE

(Continued from Page 1) more that Paramount and Warner would act in concert under a gentlemen's agreement to offer strenuous competition to the reorganized Fox forces, a Paramount official merely smiled and asked why he should deny something that was generally known. He said there was no reason why Paramount should not cooperate with Warners if they felt that by so doing they could raise the standard of production and there was certainly no reason for strenuous competition to keep everybody thinking in terms of better quality. They believed in the good effects of competition and one could draw his own conclusions.

Indies Are Upset

Independents feel a keen disappointment over the settlement. They had hoped that a disintegration of the Fox holdings would follow a hard road to recovery, and that Fox might then join the ranks of the independents and offer battle to the organized industry. Now, they feel, a combination of some sort, clearly declare that their next move will be to invoke every possible influence, political and public, to back up not only their own under Fox banner, but to put a quietus on the alleged Paramount-Warner Brothers alliance under the anti-trust laws.

More sudden confidential meetings have been called, both by independents and the opposition, and the immediate future looks ife unless the organized forces are able to throw astute oil on the

spice and one from Halsey, Stuart and company were attempting to force him out and take all the production rights. And it is the A. T. T. was in back of this move, intending to go into picture production and distribution on the corporate scale of any of the companies.

_SOUND SHORTS ARE PARAMOUNT'S PLAN

The intention of Paramount to go heavily into the short subject field, after having temporarily given it up, develops the fact that they believe the stage show to be a thing of the past.

There is no intention, either by Public or Warner Brothers, of bringing stage shows back to their Western theatres," stated a Paramount executive this week, in reply to a story published in *Inside* Pacific.

In the big theatres chains were ready to crack with stage shows again generally if either Public or Warner Brothers had a hit.

It is quite true that Paramount has been booking all the available big time stage acts, but with any intention of using them in person on the public stage.

"We are going back into the business of making talkie shorts. We are going to present them discursively making them for a while, but we are going back into it stronger than ever."

There is no reason to kid anybody about the demand for commanding the return of in-person stage entertainment. Perhaps in the larger centers some of them, but we are going to come with exhibitors throughout the country that the great majority of the public is quite content with the motion picture shorts furnished with their feature pictures. Moreover, the exhibitors themselves prefer handling pictures to performances.

For the moment, exhibitors are getting a good return after that end of the business.

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SWEZEE IS VISITOR

Bert Swenze, of the Pioneer Pictures, visitors of Seattle, Wash., and famous as a parade leader, is visiting in Los Angeles this week, minus his white horse, but renewing acquaintances with many of the luminous lights in the show firms of former years who are now

luminous lights in the show firms.

F.M. SIGNS TWO

Bud Averill and Lucile Page have been signed by Fanchon and Marco for the "Goodfellow" Idea.

Sensational Tax On First Night Mob At Mayan

"We are going to have a gala opening for 'Journey's End' at the Mayan on the tenth," stated a Tiffany official on Wednesday, "but for once the boys and girls will be the ones to be taxed and held up for five bucks a ducat. Regular box office of \$1.50 top will apply for the opening day, and for the next six days, the first choice of seats at 50 cents."

"If ever any picture was worthy of the premiere hold-up racket," he said, "Journey's End is it, and the cost of the tax will be added to the price of the ticket."

"The cost of the tax will be added to the price of the ticket."

"A grand, glittering opening without the stick-up, and everybody happy; something new in picturiland and Tiffany starts it. Give us a hand on it, won't you?"

SPONSORS FINANCE ON HOPE POP SCALE WILL DRAW

A summer season of light opera is contemplated for Los Angeles and San Francisco. Ferris Hart, managing the show in San Fran with Frank W. Healy fathering the San Francisco movement.

In Los Angeles the plan is to open June 15 at the Auditorium at dollar a ticket, and \$10 for box seats. The tickets will be sold through advance sales of these tickets and funds are to be produced. Louis B. Jacobs is business manager.

Casting is proceeding, and among those chosen are Estelle, Eddie, Anna, Nedda, Fielding and Sidney Jarvis. Louis Gottschalk is musical director.

In San Francisco, Healy is

described as a "big spender."

He has been meeting with

some encouragement, although no

cast, repertory or opening date

has yet been announced.

COLISEUM ROBBERY BIG SPACE GETTER

SEATTLE, April 10.—At 6:30

in the morning, the hour before the opening of the theatre, Marlene Davis, Hinchliffe of the Fox-Coliseum was suddenly awakened on Monday of this week by a couple burly gents sporting vicious looking gats. "Get out of the house," they said, "we are going down to your theatre for the dough."

One look at the firearms and another at the nimble gents, and Davis has been dressed while they stood guard over him and his family.

While one of the boys stood guard over the home and family, the other took Davis and Hinchliffe, took car and then drove to the theatre. Once there, the janitors were quickly covered and everyone was shooed into the theatre's dressing room, while the band stood guard over him and his family.

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the combination, that Nick Schmidt, his partner, knew the combination. Orders were given to get Nick on the phone and have him come down immediately.

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STIFF BATTLE FOR HOUSES IS DUE AT BEACH; \$50,000 OFFER

Some of the stiffest engagements in the picture exhibition business which is due to break in Southern California probably will center at the beach.

Already scouts are giving these little metropolis, the care once-over, and it is expected that the new picture programs will be launched there almost at once.

SALES MEN ARE HIT BY CHAIN BOOKINGS

The lot of the film salesmen working out of the exchanges has become an uncertain one, especially with the independent distributor. The increase of theatres under chain management has centralized and to an extent the larger producers and salesmen practically unnecessary, and the operators of independent houses in communities near the large cities have adopted a new policy of booking only pictures that have played class houses, so that salesmanship has very little scope to work in.

It is in the field of the exchanges handling independent pictures that salesmanship is needed, and here it is needed to a greater degree. They are taking advantage of the opportunity of picking off an occasional star man from one of the big companies.

But now, when let out, with the necessity of finding a new vacation facing them.

Where possible, they are placed either in theatre departments or in the lobby of the exchanges. Since these openings are far too few to take care of all the men it is being found necessary to dispense with.

TOLTEC CAFE HAS CLASS SHOW; SINGER ON BILL

Miss Eddie Jaye has been engaged as a featured entertainer at the Toltec Cafeteria, Mexico, and is going out in style, wearing a red coat and blue blouse, giving over especially forte and her personality drawing big to border audience.

A special orchestra furnished the music at the Toltec, and there is no cover charge. In charge are Chester Alexander and Joe Hamm, who rate high as entertainers and men who high as entertainers.

Lou Davis, well known for musicals of the Romig and Davis musicals company, is making a specialty for Miss Jaye, and invites members of the profession to drop in when down that way when en route. East by way of El Paso.

LOWER W. E. FIGURE

The new Western Electric sound installation for theatres of less than 1,000 seats at \$3750, have been put on the market at a new low figure of \$2950, according to word sent out by local headquarters to exhibitors in Southern California and Arizona.

TO START NEW HOUSE

For West Coast Theatres will in the next thirty days, start the erection of a new theatre in San Pedro, at the corner of Pacific and 25th street. The theatre will have 2000 seats, 20 offices, and a garage in connection with the theatre, which will have a capacity of 400 cars.

B.W.Y. SHOW RUMOR

Rumors current around town that Fanchon and Marco were planning to produce a show on Broadway were quiet this week. It is understood that while the idea had been informally discussed at various times it had never been taken up seriously, and nothing definite was contemplated, at least for the present.

SWITCH "IDEA" ROUTE

A re-arrangement of E. & M. Pictures, beginning with the "Milk Way" Idea, April 24th, will take the units from San Diego to the Egyptian before playing Long Beach, and from the beach the shows will go to Fresno.

One offer of \$50,000 was known to have been made this week for a chance to select a choice spot in Ocean Park, Calif., and similar offers are being floated around other of the beach places soon.

The \$50,000 offer was made to Jim Sims and Jess Kramer, who are managing the Fox-Faith Ballroom at Ocean Park. The offer included the provision that the ballroom activities would be transferred to one end of the immense building, all further to be ultra-class, with the theatre to be installed in the building at the other end.

Part of the party making the offer was not made public, but so it was pointed out, "Warner Brothers are the ones who are to duplicate the Fox program on the new coast, and they haven't any place to show their pictures in Ocean Park at present."

The only theatres in Ocean Park-Rosemary, Fox-Dome and the only two of the class houses in the town, according to the map, front the ocean in Venice and the Criterion in Santa Monica. Population of Ocean Park, Santa Monica and Venice is approximately 10,000, which, together with the many thousands of visitors who frequent these all-year round resorts, should make the pickings good for another entrant into the field.

NOW IS TIME FOR SMALL EXHIBITOR

(Continued from Page 1) management of larger downtown houses are getting in line with the other theatres. In addition to the four aforementioned points in their favor, small theatre owners now have the opportunity of grabbing a share of Eddie's \$2950 equipment for houses up to 1,000 seats. W. E. is paying the exhibit plenty of leeway in his equipment and the rush is on for equipment.

As well as shifting from a silent policy or from bootleg to W. E. some other legitimate talkie dealers, who have been compelled to leave the market, are opening up new fields.

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EXCITEMENT LOOMS FOR M.P.T.O. MEET

A special meeting of the M. P. T. O. has been called for this week to meet and confer with President R. D. Whitmore, his representative, executive meeting of the Allied Artists Association in New York. According to advices, the local exhibitors' leader has called a meeting to study just exactly what this will be, it is not indicated in any information available at time of going to press.

It is expected to bring together this has anything to do with an independent war, rumored in preparation against the newly organized Fox interests, or an expected political action to compete the invoking of ant-trust laws against not only Fox, but also the Paramount-Warner Brothers combination, which, although held up by Federal action, is alleged by to be an actuality in under-cover practice.

Whitmore is now en route west and is due in the city this week.

TO OPEN FOR F.M.

Frank Hamilton, an R-K-O feature, will open for Fanchon and Marco soon.

INDEXES SEE NEW CHANCE SOON

LEGIT HOUSES GENERALLY OFF; 'HERO' MAKES HOUSE RECORD

Legit houses, although off in a few cases, did not sag any more than expected for this particular off-season, and last week was marked by at least one new high record for the year, established by the opening week of "The Hero," Civic Repertory production at the Hollywood Music Box. The take on this was \$5,000, against a previous high of \$4,500 and an average of \$3,600.

The first week of "The Devil Song" at the Mason was \$4,000.

And the second week promises a little better than that. The previous Albertson-MacLaren production, "New Moon," averaged \$3,700. "The Devil Song" closed Saturday and the same company opens in "New Moon" in San Francisco on Easter Sunday. "Student" at the Mason is now in preparation at this house.

Andy Wright's production of "Philadelphia" at the Vine Street Theatre grossed \$5200 for the opening week, when it is above the house average. Scheduled for a three weeks' engagement, the producer is trying to get the run extended for a fourth. He is preparing "Bitter Sweet" to follow.

Fred Waring's "Rah Rah Daze" at the Mason is said to have been pushed up to a high finish and is drawing about equal to its first week of \$8,000. The Billmore is running a travel picture.

The Dufay houses are running along at a steady gait. First week of "Brokers" was \$4,000, and Captain with Percy Pollack, brought in a gross of \$4,500, a consistent showing. May Robson at the Playhouse had a \$4,000 gross, and closes Saturday night to

make way for Dale Winter in "Holiday." The President declined somewhat on its fourth week of "Ugly Duckling" with a gross of \$4,700, and the Easter Sunday opening there of "Blue Ghost."

The Egan, now dark, is set for a new production to open about April 20, and the Flanders and Mason opened April 10 with Tiffany's talkie of "Journey's End."

EXHIB'S SITUATION HERE FINE, CLAIM

The situation in Southern California is the healthiest of any section of the United States, and by a wide margin, according to a prominent member of the Film Board of Trade, visiting in Los Angeles this week.

He was referring to the exhibitor situation in general, and the members in particular.

"There are only one-fifth the number of closings and arbitration cases in this territory as compared with any other state," he commented.

"But," he added, "you know, that statement seems preposterous, but the answer is simple."

The exhibitor has to do his picture buying on a cash basis. There is no question of credit involved. He pays or he can't play, and that is a universal rule.

"There is no question of arbitration," he said. "The un-informed, who know that, last statement seems preposterous, but the answer is simple."

The exhibitor has to do his picture buying on a cash basis. There is no question of credit involved. He pays or he can't play, and that is a universal rule.

"There are some failures for the exhibitor, of course, but no bankruptcies, so when an exhibitor who has been forced to close gets enough money together to open up again he finds no difficulty in getting another house."

He pays his money and if he has a decently comfortable house he can hardly help but come out on top. In Southern California the odds are all in his favor, according to the percentages.

Another reason for the clean bill of health for this region is the fact that the Film Board has one of the best representatives here in the person of Miss Lois Gentry. Her knowledge and energy settled many a doubt before it became a dispute. We wish we could coax her to come back East, but we don't dare even try."

OLYMPIAD ALREADY EYED FOR PROFITS

Plans for an international music festival and contests similar to the famous carnival, cent and other such fetes, are being laid in connection with forthcoming Olympic games in Los Angeles in 1932.

According to present plans, the festival would be held at the Hollywood Bowl and would be for one month's duration. Max Reinhardt, noted impresario, is understood to be interested in the project, which on the present scale, has been a matter of consideration in Hollywood for several years.

Tremendous exploitation possibilities in the Hollywood Bowl, linked with radio and pictures, are seen for the proposed event by those now formulating plans. Under this arrangement, it is understood, the Hollywood would be linked with a plan to form an art and music center around the Hollywood Bowl.

Support of Hollywood and Los Angeles business people and civic organizations would be assured such a project, it is believed.

The music festival idea is but one of many now cropping up in the formative stages by those who see in the forthcoming Olympic games here, one of the biggest all-around amusement events in world history.

Across the eyes of the sharpshooter, as well as the art-minded, are upon the coming event, and along with legitimate activities, a number of more or less shady propositions are expected to crop up.

ADDED TO BARE CAST
M-G-M has added Margaret Mann to the cast of "Monsieur Le Fox," which Hal Roach is directing in five language versions. Miss Mann is to appear in all versions, as will the heroine, Gilbert Roland will be in the English and Spanish, John Reinhardt in the German and Andre Luguet in the French. The fifth will be in Italian.

Leon Errol was placed under long-term contract to Paramount this week.

NEW LA VERNE PLAY WILL BE TRIED OUT

Lucile La Verne's original vehicle, "The Mail," is to have its first tryout at the Pasadena Community Playhouse about April 20, following "They Had To See Paris."

"Dear Mother" is authored by Rinau Romero, and is the story of an Indian mother in the Oklahoma oil fields, "fighting against the white man and his oil company."

After its tryout at the Pasadena, it is the intention to take it to San Francisco and then to New York, and finally to Los Angeles, but its ultimate destination is New York, where its production in September is said to have been already arranged.

No casting for supporting roles has yet been done, although it is expected that some of the Pasadena players will be used for the indoor scenes.

An offer for film rights is reported to have already been made by M-G-M and another major film company.

DANCE TEAM RETURNS

Franklyn and Warner, sensational acrobatic dancers, who were trained by Earle Wallace, have just returned to Los Angeles from a tour of the entire Far East and Mexico, where they were engaged in "Fandango Melodies." Idea and interpretation of "The Fagan Love Song" in an original Earle Wallace dance routine.

'HIGHBROW' TREND LEAVES OPEN FIELD FOR THE THRILLERS

With the major studios generally coming out for pictures to be made in the so-called "highbrow" classification, independents around Hollywood are showing an increased interest in early preparations for productions.

They size up the situation to mean that the major companies think the only way to get their money back out of the studios, with increased costs of shooting, and with more expensive casts, is to put out class pictures for hot competition in the first-run houses, leaving the rounds, is where the indies are going to get their wedge for re-entering the production game.

The big name "high-brow" dons and moral drunks don't mean much around the former indie spots, they declare, and some has got to begin marketing the "rough stuff" to the public.

They are thinking of cliff-jumping westerns of the old silent days.

Universal, which used to be a prolific plant for turning out the players, is not making much of a name for itself in the production of class product. Pathé recently did the same. The old FBO, which was dedicated almost entirely to the mellers of the RKO, and is now entirely engaged on films suitable for the class first runs. Columbia, which used to be the leading indie house, is producing pictures that are also good in for the more high-brow stuff, nbbing off boxoffice names for its cast and purchasing stories of the same value.

So, reason the indies, who's going to supply the cliff-jumping, hard-riding, all-he-men product of the old days, where action is the thing and story secondary. They think the public wants that kind of stuff, and more and more of these houses are becoming wired.

So market reports are being studied carefully, several indies already have started and a flock of them are preparing to go as soon as the wiring progresses to the point where they can turn their pictures out.

While some of the studios are still in for westerns, such as Paramount with its "The Virginian," M-G-M with "Montana Moon" and Warner Brothers with "The Westerner," studio heads think this is not the type of grind houses want—that and the trade the indies are going to go after soon.

PLUGGERS TRIMMED

Thieves centered their activities on The Paul Alley last week.

Two窃贼中心地點在The Paul Alley上，偷走了一個音樂出版商的錢包，總價值為\$4,700，這是一個高額的金融收入。

THREE NEW HOUSES

The Orange Belt Theatre Chain is preparing to open three new houses, including the State at San Bernardino, the New Ritz at El Centro, the Rector's Ritz at Pomona. President Rector reports business as excellent.

ACTOR TURNS BARBER

Louis Durling, old-timer of the New York stage, is meeting many other old-timers and a lot of new timers at a \$10,000 barber shop and beauty salon he operates on Beverly Boulevard near Vermont.

EINFIELD IS HERE

S. C. Einfield, First National's New York advertising and publicity director, is in Hollywood looking over the year's product and planning his budget.

GERMAN ACTRESS DUE

Marlene Dietrich, Berlin screen star, is coming to the United States in the near future under contract to Paramount. She will appear in a picture under Josef von Sternberg's direction, which will start soon after she arrives in Hollywood.

LENT SEASON DROPS GROSSES FOR NEW LOW PICTURE B. O.'S

The Lenten season strengthed its grip on picture house box-offices last week, establishing a new low level for this year at Loew's State and United Artists, and keeping several other houses below season's average.

Fifth week of "Happy Days" at Carthay Circle, featuring the Gran-deur screen, fell to a gross of \$8761. The season's average for this house is around \$13,000. This

picture is scheduled to close April 20 and the ads say "You'll never see it again" and "It's a smash."

Twelfth week of "Rogue Song" at the Chinese took a further stump, dropping to \$11,796 for six days, a little matter of ten grand below the weekly average established for this season. This bill is set to close April 14.

First week of Universal's re-issue of "Phantom of the Opera" at the Criterion bettered average a little bit by taking \$13,022. The mean level of that film is around \$12,500. This film was yanked April 9 to make way for a second run on Joan Crawford's "Montana."

Universal's State furnished the surprise by nosediving to \$18,761 with "She Steps Out" on the screen and Singer's "Midgets" on the stage. The previous low for the season was \$20,048 on "Hollywood Revue," a downtown showing following a run at the Chinese. House average for the season was about \$22,000.

The old day of a year's average is over, with "Ship From Shanghai" and F. & M. Varieties.

The Egyptian showed a little stimulation also, grossing \$13,633 against the house average of \$11,701, with the F. & M. "Coral Idol" in support.

Indies houses showed health, the Hollywood taking \$28,500 with the second week of "Hold Everything," eight grand over average, and the Downtown holding average with the second week of "Texas Moon" at \$22,900.

Buddy Rogers in "Young Eagles" at the Pasadena averaged \$25,000, slightly better than "Honey" last week but still substantially below the average of \$28,788.

Second week of "Hell Harbor" was at the same bar-hopper with the same \$10,000. This is two grand under the previous low set by the third week of "Taming the Shrike." Average so far this year is \$10,800.

William Boyd's "Officer O'Brien" and vaudeville head by the Four Diamonds attracted \$14,500 to the RKO, while the long low of \$25,000, slightly better than "Honey" last week but still substantially below the average of \$28,788.

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Picture Reviews - Previews - Shorts

By A. H. FREDERICK

'LADIES OF LEISURE'

(COLUMBIA PICTURE)

Miss Barbara Stanwyck makes her talking picture debut in "Ladies of Leisure," a picture which comes as a luscious prospect for stellar honors. She's got everything necessary to be a good picture: a real box office magnet, a large production, a host of appealing personality that goes easily through the gamut of tense emotionalism to garnering fullest returns from laughs, and a picture which is sure to distinctly win over the fullest sympathy of the audience, and an all its own that will hold her fans like glue. "Give her suitable parts," says the author of "Ladies of Leisure" (quite suitable), and she's due to become another Joan Crawford in carving out her own unique niche of popularity in film fandango.

Second only to the excellent debut of Miss Stanwyck is the direction of Frank Capra. He has carried through this picture with sure directorial mastery except for two phases. The first and less noticeable of the two is the over-abundance of tearful sequences as signed by the author. These are carried well, and her appeal is enhanced by this art, which so few can do without losing ground. And there's a touch of "Can You Do This?" touch which is a masterpiece amidst the crying. But less it would have made the remainder of the tearful sequences stand far more effectively than they do now.

The one big flaw in an otherwise most excellent picture (one among the best of the year) is the ending. It comes about thus: Miss Stanwyck, believing the best interests of her sweetheart lie in her giving him up, says for Hartman's sake, the purpose being, overboarding as soon as the ship is out in the harbor. We see him at home sending her a wireless message that she has been sent down New York bay. We see the wireless received, and the radio operator ordering a steward to page the addresser. The steward goes to the rail. Ship jumps. There is a rush aboard, and shouted orders to lower boats. Then there is a stretch of footage showing nothing but the lapping waves of the bay, and this dissolves into the voice of the lover urging the girl back to life and then into a picture of her in her bed, with the love still there. Now, the mind is shocked by this seeming inconsistency. It seems, at first impossible that the lover could have got aboard, and the girl been running on with the idea that she has been rescued and the boat is still on. Of course, by reasoning one comes to the explanation that she had been taking her journey, the girl was carried back to a New York hospital, and that it is there that the final scene occurs. In her desire to have her girl home again, the lover has gone through with, one loses the full flavor of approval that such a story wins and, instead of coming forth to tell the truth, has high-spirited for the picture, audiences are more apt to come forth debating the unsolved conclusion and to wonder why such an "impossible" film has been made on.

The story opens with Barbara Stanwyck a "lady of leisure," which in the present instance means that she and her roommate (Mae West) are the two most Yank young ladies who live by using their beauty as lure and their wits as capital, attempting to part with a large amount to be spent upon them, but, presumably, if not being otherwise indicated remaining "good girls."

Coming ashore from a boat

party which got rough, Barbara is sighted by a young artist, whose father is a railroad king. The artist, played by Ralph Graves, drives her back to New York without as much lateral talk, friend, "making a single pass at her." He is struck by her expression and hires her for a model for a picture to be titled "Hope."

The artist is eager to be married, but delays the ceremony through lack of interest in the whoo-hoo existence which his wife-to-be has.

There is a splendid situation worked up between the artist and his model, which has to be seen to be believed, appearing in The claim that she finally falls in love with her, who has loved him from the first time they met.

So the boy decides they will be married, and she agrees.

He has had the girl investigated and has found out that her past is far from impeccable. So he tells her that, if he weds the girl (Dad) will never speak to him again.

Then mother intervenes, pleading with the girl to give the boy a chance, and she reluctantly agrees.

And the girl does, with the final climactic situation outlined above, and with the usual happy ending.

EXHIBITORS' VIEWPOINT:

This picture has an all-around A-1 cast, which should compensate to some extent for the lack of any real big Hollywood names in the cast.

And the picture is far better than the name drawn therein. All things considered, it should do better than an average program, and it is well worth seeing, like very much better than average.

PRODUCERS' VIEWPOINT:

Frank Capra brings the good pictures, and these can be relied upon, and the girl does, with the final climactic situation outlined above, and with the usual happy ending.

Monte Carter



Directing Musical Comedy for Pathé

His first directorial assignment with Pathé is "Monte Carter," featuring Bobby Agnew, Mary Hutchinson and Vera Marsh, now completed. He has also just finished "Two Eggs," his second picture, and he is now preparing his third, "College Sweethearts," which it is confidently expected will maintain the high standard set by his first two successes.

The story is spotty and slow-moving, the dialogue often drags and never really peppy and, all in all, it will take the Buddy Rogers touch to like it more than possibly.

This story opens with Buddy anxious to get back from the western United States. The cowboys have a hold on him, and all open hearts and do their men-are-men stuff in every shot. And, as usual, he is the case on the stage, against the background of honest cowboys, who bunches up in his tuxedos and dizzy with his gin fizzes. So, of course, the cowboy smacks the effete snipey Rogers, who, in turn, meanwhile speaking in Owen Moore accents, kidnaps back his bride and the west wins to the triumphant tune of the cowboys' road song. And, despite all this, as before remarked, it is a likable picture.

The story opens with Joan, the daughter of an eastern magnate, who travels in private cars, and, amongst other things, owns a Montana ranch.

To escape the unwelcome attentions of a persistent one, the magnate's wife, she boards a car, goes westward in the speed car, Joan gets off at a lonely station in the cattle country. There, wandering around in the early night, she meets a German boy (John Mack Brown) and spends the night in his lone camp—quite decently, be it understood, except for the lines in the dialogue.

Then they ride fence together and, when she has pursued his affections in an unmaidenly way, they are married.

Meantime, Eddie and the crowd from New York have come to the oil-rich mountain house, and to break the news to Dad that they're

mad as much as some of the former ones she has handled.

Stuart Erwin supplies the brightest moments of the picture with his comedy. The public apparently has not yet spotted him, just like they before he starts to speak he's got 'em good-humored. He took the laughs at will, this reviewer saw the show.

A striking blond young lady by name of Virginia Bruce, has a small part which she makes most effective. While she has stage and screen presence, plus the ability which she shows in the bit, she has all the appearance of a come-to-life doll.

Gordon DeMain is both forceful and appealing in his part.

MONTANA MOON

(McGraw Picture)

(Reviewed at Loew's State)

"Montana Moon" is a New York dramatist's idea of what would happen if the cowboys who were to come into contact with the riders of the purple sage. The cowboys are all stage cowboys, the cowgirls are all stage cowgirls, and of the rifle stuff which the stage has long since abandoned, and it is only in the lines that it is pioneer. For those who like the double entendre which is intended to be conveyed in many of them, it is the rough stuff yet put out in the talkies. One of the best scenes in the picture is the one between the Hays idealistic program announced last week. They're plain raw.

But yet despite the entire unconvincingness of the picture, having once accepted it, it is good entertainment. Miss Crawford does not have such dramatic range as she has in her "Whoopee" or "Two Eggs," but her second picture of work, "Trotter," is good, and he is now preparing his third, "College Sweethearts," which it is confidently expected will maintain the high standard set by his first two successes.

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Then they ride fence together and, when she has pursued his affections in an unmaidenly way, they are married.

Meantime, Eddie and the crowd from New York have come to the oil-rich mountain house, and to break the news to Dad that they're

married. He is given a grand welcome by the father, but the rest of the guests consider him a curiosity to be made fun of. And Joan, back with the old gang, falls into the habit of kissing, kissing and other male indiscretions of the gay boys. So when one of the boys kisses Joan, the honest cowgirl smacks him in the mouth. For with Joan's order, the boys have to leave. And he does so, even though she runs after him and says she's sorry.

So the wife gets on the train with the whoo-hoo crowd, but the cowboy and the cowgirl stage a hold-up and he kidnaps her back, and the couple ride off happily at the head of the cowboy cavalcade, singing "Montana Moon."

EXHIBITORS' VIEWPOINT: Joan Crawford is box office most places, and where such is the case she's real box office. Add that to the fact that it's an earn, and a very amusing and frothy one, and the picture should go excellently. A good booking.

PRODUCERS' VIEWPOINT: practically all the laughs in this picture are due to a smutty angle. And how the public goes for it! Which raises the question of whether they shall be given what they want, or what the Pro-Censors want them to have.

Malcolm St. Clair didn't overlook any boy in developing "Montana Moon." The plot is so obvious from beginning to end that there was no real suspense possible. What suspense was possible, St. Clair has intended to get out of the story to his credit.

Joe Farham wrote the dialogue, and it is as funny as it is broad and coincidental sequences. In the comedy, John Shimmins, the dramatic dialogue being just around average. But M-G-M did a wise thing in putting their art and last word on this picture. Most of them had to let the drama predominate, it would have been a sly affair.

The screen will be, Sylva Terpiloff and Frank Butler.

There is some very good music in the play, the outstanding being the trail song of the cow-puncher, the get-acquainted song with its delivery. There's also a "Montana Moon" number that has the elements for popularity. The numerous contributions are the work of Arthur Freed, Roy Turk and Cliff Gray.

CASTING DIRECTORS' VIEWPOINT: Directors' and Casting Directors' are in a bind. And the Montana Moon doesn't equal her work in two preceding pictures. She rather more than has been in the midst of

(Continued on Page 11)

EDDIE KAY

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Salt Lake City, Utah

Howdy, Gang! Having a great time here. Meeting plenty of friends who frequented Coffee Dan's in L. A. during my 14 weeks' engagement there. Don't forget to see me at The Tavern.

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NICKEL RADIO SHOW INTERESTS

PROTECTION NEEDED TO TAP BIG ORIGINAL STORY FIELD

Hollywood is rapidly exhausting the list of the good stories available, and a wise industry would just about now be looking ahead.

There is still the tradition that the best possible screen material is the New York stage plays, and even some of a long ago vintage are being resurrected for the talkies. But very few of these plays are the highest type screen product, and there are others which have been made. True, the studios get some ready-made dialogue interpolations, and also a basic plot, which either may be used as it is, new-garbed, or the latter. But stage playwrights work with the idea of a limited set of limitations, and the results of time. Only the acumen of Hollywood scenarists have made the translated stage plays as good as they have been.

Available novels are also at the present time probably more used up, or in the process of becoming so, than at any former time, for material for the screen.

Hollywood has never tapped the source of its best material, and that is the original market. And that is where the industry had better start to plan right now, if it is not to reach story exhaustion.

The film industry has got the reputation of being, in the large, engaged in a "moleculous" search for stories, and a situation "biting." Whether true or not makes no difference, that is the reputation. And it has transferred the bane of Hollywood to a tradition known nationally. Literary creators in the Middle West and in the East have heard it, and the pooh of possible good stories from these localities, as well as in the West, remain tapped.

The picture industry must find a better way to meet its needs for its own better regulation should establish some system whereby any possibility of story "pirating" would be impossible. The news should be broadcast to the four corners of the nation. It wouldn't be hard to do, and pic-

JOINS MURDOCK'S ACT

Marlene Kay, who was with the Harry Gerard act for many seasons, has joined the Teek Murdock act on R-K-O time and will finish out the season. She is booked with the end of November.

GETS M-G-M CONTRACT

Lucille Powers has signed a five-year contract with M-G-M. Her first role will be as leading woman in "Billy the Kid."

tures would be immeasurably the gainers thereby.

At the present time the old saying still holds: "It isn't what you know in Hollywood, it's who you know," and those who don't know the right contacts are keeping many a golden plot buried for fear of having it stolen.

News Notes of Dance Studios

Edwin Lorraine, well known in London composing circles and equally well known here and in San Francisco, has been called in conference with Lon Murray, A. and New York dance director, and G. V. Rossi, and has been commissioned to start work at once on a musical score to a burlesco by Leo Lillard, and on another musical score to a musical comedy by Umberto Sisoniardi, who was called East.

Complete units comprising both tap and ballet dancers were placed at the Metropolitan and Tec-Art Studios during the past week by the Willis-Craighead Studios of Stage Acting. * * *

Willie specializes in creating original numbers for musical comedy units for both motion pictures and the stage, enabling the producers and directors to stage their shows with but very slight changes.

Tut Macs has just started a continued course of off-rhythm dancing under the direction of Bob Murray, at the latter's school F. O. E., immediately prior to the S. F. opening.

In the Geary, Arthur Byron, Kathryn Key's, Leo Curley, Thomas E. Powers, William Franklin, Boris Karloff, William Franklin, James Dwyer, Harold Nelson and Rosetta Morris, under the direction of Walter Colitan, of the New York show manager of the

The entire production is being built in Los Angeles.

MAGICIAN RETURNS

Chas J. Carter, American magician, returned to Los Angeles last Saturday after a world tour. He has been in Australia, India, and Europe. He is now in San Francisco, expecting to return here by the end of the month.

ROBBINS KEY EXPERTS

The local staff of the Robbins publishers' office features the work of Helen Zierhart, a pianist, who has been engaged to perform the office of arranger for the firm's numbers. Supporting her is Jeanne Keller, a pianist, and another has been engaged to assist in the work of the firm. The distinction of being an expert on the keys of the typewriter as on the piano, she having won a medal in San Francisco as a speed champion.

GETS BENEFIT

Ruth Wilde, 7 year old daughter of the late Ted White, former director for Edward Lloyd, has been made the beneficiary of a \$50,000 trust fund created from her father's estate. Her mother, Phyllis Andrews, is to return to the screen and will be appointed administratrix of the fund.

MIXED REACTION TO IDEA FROM RADIOS AND THEATRE EXECS

The plan for a nickel-top admission theatre, using radio entertainment exclusively, announced for the first time in last week's issue of *Inside Facts*, has awakened various degrees of interest and opposing opinions among radio and theatre interests.

Briefly the plan was to open a dark theatre in the downtown, install radio sets and allow the public to come and go at 15 cents per person, thus saving 5 cents per person, thus saving 5 cents per person, people for shoppers and tourists, a comfortable place in which sport fans might listen to sporting events, and a place where poorer people might have an entertainment at a nominal charge.

Broadcast executives greeted the idea with mixed feelings. The consensus of opinion is that it would like to see it put into operation as an experiment. It is impossible to say in advance what objections there might be to having the radio program material presented in an outside party, and their attitude toward the plan would depend upon its popularity with the public, the manner in which it would be conducted and the effect upon the interests of broadcasters.

"It is true that our programs are timed out upon the air for the purpose of the public, but the point is that it is for free consumption, and if it is to be turned into profitable use by other parties, it might be difficult, if not impossible, to get the equipment to be taken away from him, no matter how much he had paid for it."

"It is not generally known, but tubes and loudspeakers are not sold outright. The purchaser does not buy the article but permission to use it for experimental purposes on a revenue-producing basis. He thinks he buys a radio set but actually all he actually owns is the wooden case around it. If he uses it for other purposes, the purpose for which it is licensed is the repouser of it."

Radio advertising men also have conflicting ideas as to the value of an audience to their advertisers. One claims the place would turn out to be nothing but a cheap flop house, and the bum elements attracted, would have no buying power. Another believes that a place would prove an attractive harbor for tired shoppers and that advertisers would be glad of the opportunity of reaching a public which was actually in the buying field. One claims that large audiences are what broadcasters want and they are not particularly concerned with the manner in which they are attracted, while still another believes that the additional audience so attracted would be of little value in the long run, as compared with the sum total reached daily by all stations in a given territory.

"The cheap price charged would make it undesirable to the class of people desired as audience by advertising sponsors," claims a local commercial manager. "And I feel one would hardly add an amount to the cost of the节目 and sitcom that would be paid in and out of such places."

All seem to be agreed that the idea would bring the radio into great deal of trouble with the music publishers, the radio trust which controls equipment and parts of the network programs, and some broadcasting stations which might feel they were not getting equitable representation in their reception, and perhaps with some of the people who might object to the idea of the elements that would undoubtedly find using such places to sleep in. Against that the possibility of his making any money gamble, price would be a straight gambe.

"However," comments one broad-

STAGE PEOPLE FAIL TO GET CHIRP IN ACADEMY AWARDS

The awards made annually by the Academy of Motion Picture Arts and Sciences were announced at a dinner last week, and the New York stage actors who are in town are wondering what is in it all about. Pictures are clean enough for the picture people.

In the three classifications most

in discussion, Warner Baxter was given the highest honor for work by an actor. Marlene Pickford was given the highest award for work by an actress, and Frank Lloyd got the first honor for work by a director.

Which makes the New York stage people what? The New York contingent are asking.

The "new" which seems to be moving up for criticism is that to Mary Pickford. The Warner Baxter honor seems to have got by practically unchanged with the exception that his *Childhood* was a classic, and that to Frank Lloyd is only arousing objections here and there. But the New Yorkers are not angry, and they are of the opinion that Mary Pickford's "Coquette" part was greater than some half dozen turned in by ladies from Oklahoma.

The awards of the Academy on the awards was as follows:

"Awards of merit for outstanding individual achievements to outstanding men and women presented by the Academy of Motion Picture Arts and Sciences at a banquet April 3. The ceremony, which is over 300 members, was attended by over 300 Academy members and guests. It was held at the Ambassador Hotel."

"Gold statuettes were presented by William De Mille, president of the Academy. The awards were based on feature pictures released in Los Angeles during the year ending July 31, 1929. The Academy awards were as follows:

"Actor: Warner Baxter for his distinctive performance in the pioneer outdoor western talking picture, 'The Old Arizona' produced by Fox Film Corporation.

"Actress: To Mary Pickford for the distinctive performance in the exceptional talking motion picture, 'Coquette,' a United Artists production.

"Director: To Frank Lloyd for his distinctive achievements in directing the exceptional pictures, 'The Way of the World,' 'The Divine Lady' and 'Dragon'."

"Art Director: To Cedric Gibbons for his distinctive achievements in the art direction of 'The Big Parade,' 'San Luis,' 'Rey' and other pictures produced by Metro-Goldwyn-Mayer Corporation.

"Cinematography: To Clyde de Vinna for his distinctive achievements in photographing unique motion picture, 'White Shadows in the South Seas,' produced by the Metro-Goldwyn-Mayer Corporation.

"Writing: To Hans Kraby, for his distinctive achievements in writing the artistic motion picture, 'The Patriot,' produced by Paramount Famous Lasky Corporation.

(Continued on Page 11)

Readers' Views

Beverly Hills, Calif.
April 7, 1930.

Editor, Inside Facts,
Los Angeles, Calif.

Permit me to congratulate you the intelligent way in which you have been treating the Academy Awards.

It concerns me that the awards are not noticeable in Hollywood. It concerns me that the awards are not noticeable in which other professional papers have seized on the subject and smothered it in a way makes one think they must be had up for genuine news.

Your presentation of facts is amazingly clear, nearly always first, second and third. It informs and demonstrates that you keep your fingers constantly on the pulse of the great world-wide industry that centers its activities in Los Angeles.

How do you do it? I don't know, as others know that if we want inside facts we will find them in Inside Facts every week.

Sincerely yours,

J. J. Lockwood.

Sacramento, Calif.
April 8, 1930.

Inside Facts,
Los Angeles, Calif.

Whoever this Tenney is, is worth your Hot Lips. As Mabel, he writes from the heart, and the best of it, he does not always try to make a case out for the musicians. It is real human interest stuff and I hope he keeps it for your sake as well as that of—

An Old Musician.

"New Show at EGAN AS 'SLAPSTICK' FADES

A Cornish and Brown production of "Four Cryin' Out Loud," opened at the Egan April 21 for an audience that has not been able to try-outs and is reported to be all set.

"Slapstick," the Ray Carlisle play, slated to open at the Egan April 21 on various dates recently and delayed for various casting difficulties, has done a fadeout so far as the Egan is concerned. Not only is it fading, but it is becoming as to when or where it may see the light.

POMEROY ASSIGNED

Roy J. Pomeroy has been assigned to direct Earl Derr Biggar's famous war and sea story, "The Love of the Lure," his first picture for R-K-O. Betty Compson will play the feminine lead and actual camera work is scheduled to start within ten days.

caster, "there is merit in the idea for a broadcasting station. A given station might open up such a place as a part of its own activity and in such a way as to avoid a lot of legal red tape, and sponsors a lot of good. It is not impossible that the idea may be taken up from that angle."

Coffee Dan's
759 So. Hill St.
LOS ANGELES
Phone UTA-6601

NOW ON
SECOND WEEK

SYD RAY

And His Coffee Dan Brigade
Appearing Nightly

Callers — Teek Murdock (EGO); Jess Petty (Pittsburg, Pa.); Guy Davis (Chicago Cubs) and a host of other celebrities.

HERBERT'S

Good Food With Courtesy

OPEN ALL NIGHT

745-749 South Hill Street Los Angeles

Bachelor Hotel & Grill San Francisco

HARVEY KARELS VALLIE

SCHOOL OF DANCING
Riveters at El Capitan, San Francisco
Week of April 17th

OR. 2888

1377 Beverly Blvd.

INSIDE FACTS

Of Stage and Screen

Published Every Saturday - \$4.00 Foreign - \$5.00

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JACK JOSEPHS - President and Editor
ARTHUR W.M. GREEN - Vice Pres. and Counsel
WILLIAM C. OWENS - Secretary and General Manager

Vol. XI Saturday, April 12, 1930 No. 15

The vocalization of pictures has brought about the birth of an art which is potentially the most flexible of any in the history of the world. And why this highest of possible arts is being held down by the traditions of the more limited stage, the more limited novel and the more limited photography is difficult to understand. So far talking pictures have not raised themselves to any degree of new art. They are thus far nothing but a combination of stage technique, novel story relation and old silent picture shots.

Right now there is badly needed some far seeing director who has the powers of persuasion. There is needed some man who will see the possibilities of the new medium, who can sell the new idea to a producer, and who thus will sell a new art of entertainment which will transcend anything gone before in the way of popularity.

It is the custom to declare that pictures are not art, and yet there is within them a certain art always, even if expressed in the most popular of terms. In pictures as in novels there is that something which has been referred to as the "tune of the story," an atmosphere created by the whole rather than by any one part, and the aura of this is what brings about a final verdict of approval or disapproval.

That is what talking pictures so far lack. There have been instances where it was almost reached, such as in "The Valiant" and "The Letter," but these two pictures expressed it in terms which did not have a general appeal. But it is as possible as was the possibility of making "The Birth of a Nation" when that had never been done.

Some studio is going to strike this new high medium, and when it does it will mop up both at the boxoffice and in prestige. Every studio chieftain should beat this in mind, and be willing to give his directors a rather free hand when they come to him with some "unconventional" idea.

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION,
ETC., REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1912.

Of Inside Facts of Stage and Screen published weekly, Los Angeles, California, by Inside Facts Publishing Company, County of Los Angeles, etc.

Postmaster, a notary, in and for the State and county aforesaid, personally appeared William C. Owens, who, having been duly sworn, deposes and says that he is the business manager of the said publication, and that the following is the best of his knowledge and belief, a true statement of the circulation, advertising, and, if a daily paper, the circulation, etc., of the aforesaid publication, except that the statement of circulation required by the Act of August 24, 1912, embodied in section 411, Post 1st, is not to be taken as the true statement of the circulation to which the reverse of this form, to wit:

1. That the names and addresses of the publishers, editors, managers, and business managers are:

Publisher, Inside Facts Publishing Co., Inc., 401 West 7th St., Los Angeles, Calif.

Editor, Jack Josephs, 401 West 7th St., Los Angeles, Calif.

Managing Editor, Jack Josephs, 401 West 7th St., Los Angeles, Calif.

Business Manager, William C. Owens, 401 West 7th St., Los Angeles, Calif.

2. That the name, address, number of copies, and other securities held or holding 1 per cent or more of total amount of stock, or if not owned by a corporation, the names and addresses of individual owners must be given. It is owned by a firm, company or other unit incorporated under its name and by the members, as well as those of each individual member, must be given:

Inside Facts Publishing Co., 401 West 7th St., Los Angeles, Calif.

3. That the name, address, number of copies, and other securities held or holding 1 per cent or more of total amount of stock, or if not owned by a corporation, the names and addresses of individual owners must be given:

Arthur W.M. Green, 1004 Bank of Italy Building, Los Angeles, Calif.

William P. Kyns, 442 1/2 Ave. San Francisco, Calif.

John C. Marley, 109 Golden Gate Ave., San Francisco, Calif.

4. That the name, address, number of copies, and other securities held or holding 1 per cent or more of total amount of stock, or if not owned by a corporation, the names and addresses of individual owners must be given:

W.M. C. OWENS, (Signature of Business Manager)

Sworn and subscribed before me this 21st day of March, 1930.

(Seal) KATHERINE M. BEAHR,

(My commission expires 12-30-30.)

COLUMBIA REVAMPS WRITING COLONY

Columbia Pictures have reorganized their writing staff, placing Jo Swerling as the head of the scenario department. Following his appointment as the head of the studio's writing department, and Scorsese, that the following is the best of his knowledge and belief, a true statement of the circulation, advertising, and, if a daily paper, the circulation, etc., of the aforesaid publication, except that the statement of circulation required by the Act of August 24, 1912, embodied in section 411, Post 1st, is not to be taken as the true statement of the circulation to which the reverse of this form, to wit:

He turns his back on a leopard! —

FELINE FILM CITY AWAITS NEWCOMER WITH BIG IDEAS

TEL-A-PHONEY by JAMES MADISON

Hello, Lew Cody.

Hello, James Madison.

What's the rum snooper's credo?

"Nose all;" "seize all."

* * *

Hello, Sid Grauman.

Hello, James Madison.

What were midnight shows in the old days?

Milkmen's matinees.

Hello, Glen Bucley.

* * *

Hello, James Madison.

What's on your mind?

I was thinking that if I could cross a hen with a hog, it might lay bacon and eggs.

* * *

Hello, Andy Wright.

Hello, James Madison.

The anti-prohibition forces are starting a new publication. Can you suggest a good name for it?

National Jug-graphical Magazine.

* * *

Hello, Al G. Barnes.

Hello, James Madison.

Where did the stork first get the idea of twins?

Probably from the tailors' "extra-pair-of-pants" advertising.

* * *

Hello, Monte Carter.

Hello, James Madison.

Have they taken your census yet?

They can't; it's in my wife's name.

FILM ROW

By FRED YEATES

Columbian exchange is gaily decorated with pennants in celebration of this tenth anniversary this year.

Plans for the

other exchanges

are in the works.

Skinner McCarthy gets rid of the blisters bestowed on him by the cranky hand of his vineyard.

"Yo, ho,

my hearties,

was a dark

and stormy night on Lake Arrowhead."

* * *

There is a rush among film salesmen to find a new star.

It is discovered that the reason a certain

salesman ranks as a star is because he belongs to a certain exchange.

The boys are

shouting for the Band of Horses.

The Band of Horses is the Ku Klux.

It is rumored, however, that some

of them who carry rosaries are

having difficulties making the A.

A. O. N. M. * * *

KAUFMAN TO EUROPE

Albert Kaufman, executive assis-

tant to Jesse L. Lasky, first vice

president in charge of produc-

tion for Paramount, will leave

Hollywood next week on a gen-

eral shopping trip.

He will sail from New

York on the Ile de France, April

18, with Adolph Zukor, president

of the company, who is going

abroad on his annual spring trip.

FINISH ZEPPELIN

Mark Sennett has just finished

shooting "Honeymoon Zeppelin,"

which co-stars Marjorie Main

and Daphne Pollard with Nick

Stuart.

* * *

Jack Drumm, former manager of

the Denver exchange for Colum-

bia, is in town.

He is expecting to

join the sales force in Los

Angeles.

* * *

C. J. Marley, city salesman for

Tiffany, Caspary, and Son, can't

Hospital after a siege of

double pneumonia, and admits he

will have to travel the straight

and narrow for four or five weeks.

He is looking for a little re-

newing his contract, which

says was made easier for him by

the boys always keeping him sup-

plied with Inside Facts while he

was always on the road.

* * *

The general air of festivity

around the Row last Monday was

due to the return of Miss Lola

Grant to her home in the

office of the Film Board of Trade after a

long, hard spell of illness.

The boy friends of "Polly" Pollock,

the pinch hitter, are now cheered

up by the prospect of finding her at home soon again.

* * *

Fred Caspary of the Mission The-

atre, Caspary's mate in buying

the Row last week,

Molino, was here, too, from the

El Cajon Theatre, town of the

same name.

* * *

Mrs. Paul Davini, Granada The-

atre, East Bakersfield, came to

the opening of the

new "Casper" picture.

* * *

Edward J. Montague has signed

a new long-term contract and will

remain with Paramount as head of

the story department at the Hol-

lywood studios.

* * *

B. B. Says:

Heavy mail all week. Always

something to do.

State, get down and grab a

load of the big doings this

week.

* * *

P. S. — THE CELLAR is at

Compton Street and Hollywood

Boulevard. . . . Between

Wine and Water numbers

8882 and 8883.

It is from the "lot

across the street.

THE CHESTERFIELD and SAM-

SONS are here.

* * *

Thank You.

Harold J. Bock
Manager
PHONE DOUGLAS 2213

LEGIT TAKES HELD STEADY THRU ACTIVE COMPETITION

SAN FRANCISCO, April 10.—The current week was by far one of the most active the local legit field has seen in some time. There was plenty of competition between some good shows.

"June Moon" at the Geary was the outstanding thing on the calendar, the Ring Lardner comedy taking in about \$14,500 for

CORNELIUS OPENS AT ROBERT'S CLUB

SAN FRANCISCO, April 10.—Roland Cornelius takes a six-piece band into Robert's at the Beach, opening April 15 when he succeeds Bill Horstmann and his orchestra.

Cornelius was formerly associated with Bill Weller, when the pair had the band at the Athens Athletic Club.

Personnel of Cornelius' group includes Dick Muller, drums; Dave Olsen, piano; West Gilland, sax; Tom Lovther, trombone; Chuck Giese, trumpet; and Cornelius, banjo.

Robert's is one of the city's first night clubs, and is owned by Shorty Roberts.

BONDS ON SALE

OAKLAND, April 10.—One million dollars worth of Bonds and Mortgagable Securities, Inc., first mortgage 6 per cent gold bonds, priced at 99 1/4 and accrued interest were placed on sale this week. Proceeds of the bonds will be used for construction of Public's 3400 seat class A theatre here. Paramount-Famous-Lasky has leased the property for 30 years, the annual rental being \$75,000.

NVA DATE SET

SAN FRANCISCO, April 10.—NVA's annual benefit show is scheduled for April 26 at the Fox Theatre, it was announced today by a committee selected to stage the show. A. M. Bowles, divisional head of Fox West Coast, is chairman for the event.

SAN FRANCISCO, April 10.—The George Mann Theatres have changed the name of their Phoenix Theatre in Eureka to the New Liberty.

Food Fit for a King at the

LOUVRE CAFE
THE PROFESSIONAL HEAD-
QUARTERS NEAR THE
WORLD TRADE

972 MARKET ST.
SAN FRANCISCO
EDW. MITCHELL, Prop.

RETURNS FROM HONOLULU

SAN FRANCISCO, April 10.—Mildred Harris, former wife of Charlie Chaplin, has returned from Honolulu, where she played in stock for Richard Wilbur at his Liberty Theatre.

KRAUSGRILL'S JOB

OAKLAND, April 10.—Walter Krausgrill and his orchestra have opened Melody Lane Ballroom here. The organization formerly was at El Patio Ballroom across the bay in San Francisco.

LIPKA AT CAFE
OAKLAND, April 10.—The See Hoy Low Cafe dance job has been contracted for Adolph Lipka and orchestra.

Greetings

**DOROTHY
WILLIAMS
HONOLULU**

SCENERY BY MARTIN STUDIOS

SAN FRANCISCO

KRESS BLDG.
935 Market St.,
Office Suite 304

Market St. Gleanings

SAN FRANCISCO, April 10.—When Hollywood discovered that some of its residents could "sing a bit" and that they were singing parts, some of them also had opportunities to record their voices for the major disc companies.

The Discs have fared well, the Alcazar with the final week of Violet Heming in "Let Us Be Gay" doing \$450 and the President with first stanza of the "Blue Ghoul" grossing \$300, while the Daffy Duffin with Frank Craven in "Sal Water" did \$450.

Erlanger's Columbia with Madeline Kennedy's "Paris goes to bed" the tape with a figure of \$11,000 on the week. An animal picture, "Across the World," with Mr. and Mrs. Martin Johnson, is current and the "Most Dishonorable," "The Trespasser" are original musical comedy, is due in May.

RILEY TO MANAGE NATIONAL OFFICE

SAN FRANCISCO, April 10.—John Riley arrived from Los Angeles this week to take over management of local headquarters for the National Theatre Supply Co., soon to be renamed the National.

For the past three years Riley has been a salesman in the Los Angeles office of the firm. Here he will have 11 people, including salesmen and office help, under his wing.

Prior to his affiliation with National Supply, Riley was in San Francisco with Warner Brothers and later with the Paramount exchange.

REMAINS IN ISLANDS

SAN FRANCISCO, April 10.—Scheduled to arrive here this week from Honolulu, Dorothy Williams was induced to remain here and the islands where she will appear as soloist for nine concerts with the 64th Infantry band. She is the first woman soloist in a matter of years to work with the government band.

NEW SHOWS LISTED

SAN FRANCISCO, April 10.—"Criminal Code," the Marin Flavin play opens April 22 at the Geary following a run of "June Moon." Next door at the Curran, Bert Allerton's comedy "The New York," opening April 22.

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ANIMAL PICTURE AND STAGE SHOWS BUILD FILM GROSSES

SAN FRANCISCO, April 10.—Deviating from the usual run of song and dance films, the animal picture "Imagin," booked for an indefinite run, too, is the sweetest profit of the week, running far and above the house's general intake. Twenty-five thousand dollars for a single day's admission.

For the first time in a year, the box office has been closed on Saturday and Sunday alone grossed \$8000, which is almost as high a figure as some of the theatre's previous pictures have done in an entire week.

With the exception of the lobby, Cirkus Work has aided in stopping pedestrian traffic and there have been long lines waiting admittance.

Public's Paramount has been deviating from the usual knowledge that it corrects in not having a piano, but Orin McLean, and that his mother has wanted him to be a concert pianist instead of manager of the Fox. Captain of the band, he has succeeded in getting a handsome theatre chitlain and asked for his life story.

"Well, at the age of eight, I was an orphan," said McLean after we had refused his generous offer to leave his office at once. "Not knowing what to do, I went back to school. Here I have 11 people, including salesmen and office help, under my wing."

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NORTHWEST SYSTEM GETS NEW STATIONS

SEATTLE, April 10.—Signaling what is generally believed to be the launching of an expansion program that will eventually build the network into one of extensive proportions, the Northwest Broadcasting System, through Thomas F. Smart, general manager, and Arthur E. Vice-president, of two new stations to the network. The newcomers are KVOS, Bellingham, Washington, operating on a frequency of 1200 kilocycles, and KJF1, Astoria, Oregon, 1370 kilocycles.

The Northwest Broadcasting System is the offspring of the now defunct American Broadcast Company. When the ABC crash came last summer, Pierie and his associates purchased KJR, Seattle; KEX, Portland, and KOMO, Spokane, together with KOMO, San Francisco, from the receivers. From this was formed the Northwest chain, with the operation of KYA left to its own independent. Whether it or not the additional stations in this territory are to be added within the immediate future, Manager Smart was unable to say. That his concern contemplated further expansion is certain, but denied that any further stations were being given serious consideration at this time.

The Northwest Broadcasting System can be found four to six hours of programs daily to its stations, the programs emanating from the key station, KJR, here.

SEATTLE'S ORPHEUM MAKES NEW RECORD

SEATTLE, April 10.—Weekend attendance records at the B-K-O Orpheum Theatre were broken here this week with the current program, which includes "Second Wind" and "The Man from San Jose" with show headed by Nan Halperin and Burns and Allen.

James A. Carrier, divisional manager for the local B-K-O district, launched a major exploitation campaign for the bill, which introduced to patrons the new summer price schedule. The ads were large and frequent, starting with a half-page spread in the daily in advance of opening. Although the price cut only amounts to only a dime, it is an established fact that the public has reacted favorably to the cut, and it has brought the natives out in multitudes. The new prices were emblazoned in the ads in hefty type.

Nineteen thousand seven hundred passed through the doors of the Orpheum on Saturday and Sunday, even eclipsing the colossal crowds checked at the B-K-O when it played the local circuit. The Orpheum is a 2600-seat house, and the big auditorium filled to capacity shortly after the opening of the doors. The final on the audience commenced to form early in the day, and at 10:30 at night, both Saturday and Sunday, there still wasn't a seat to be found in the theatre.

PULLS NOVEL DISPLAY

SAN FRANCISCO, April 10.—Cliff Work spared no efforts on a lobby display for the wild animal men, the biggest attraction at the Orpheum, which Work manages. From a museum in Oakland Work secured a dozen different jungle animals and planned a display of them in a jungle setting. The novel display has drawn plenty of crowds to the theatre which is doing the city's biggest picture house business on this attraction.

—RADIO ARTISTS—

Here's a New Tune for You!

"AM I THE ONLY ONE FOR YOU?"

A Tuneful Fox-Trot Song
Adv. Song Copies Free
Stamps Appreciated

MANAOIS MUSIC PUB.
1619 J. St. San Diego, Calif.

San Francisco Radio Notes

SAN FRANCISCO, April 10.—On this week's Blue Monday Jambores KFRC instituted what may develop into an occasional feature of the two-hour program which goes over the Don Lee-Columbia chain was developed exclusively by artists other than the regular staff. It has provided a means of bringing to light a number of capable and potential other stars.

So great was the first hour that it considerably overshadowed the regular staff's half of the program which followed immediately after.

With Chief Jamboreader, Hartman, in the chair, and his wife home with a cold, Walter Bunker, Jr., was given his first opportunity to pilot a feature program and handled the job nicely. Monroe Upton announced the second hour.

* * *

They have made mistakes once in awhile, all witness a recent announcement that came over KPO, which identified itself as "the little Princess of Melody." And then there floated out over the ether waves the masculine voice of Harry Orr, bandleader, singing "Kiss Me With Your Eyes."

* * *

Yvonne Peterson, KYA staff artist, is vacationing for a few weeks.

* * *

Coming from the Northwest where he was connected with some of the principal stations, Bobb Nichols has joined KFRC here and has taken up his duties as announced. Bobb's initial introduction to KFRC listeners on Monday night's jambores was singing "Kiss Me With Your Eyes."

* * *

Gypsy and Martha have left KFRC after some time spent as a harmony team.

* * *

Scotty Morland, KPO's columnist, has blossomed out as an author. In a 100-page book Scotty has assembled about 100 of his columns, sketches, poems and near-Socratic, written by himself and read over KPO on his Fireside, Back Home and other programs.

* * *

Sam Hayes, announcer, has joined KTAB, acting as chieftain of the Poem Pictures and other hours.

* * *

When Paul Whitman broadcast from KFRC last week he ranged over the entire studio and did such a good job of it that the station is keeping it just the way the big Old Gold and Rhapsody in Blue music left it.

* * *

George Heid has been appointed announcer and vocal soloist over KPO. He is a former vaude and musical comedy man.

* * *

Maurice Gunsky was heard in his first broadcast over a local station in some time when he stepped up to KPO the other night and whistled a few weeks. He has been busy for some time and only recently returned.

* * *

Al and Cal Pearce, KFRC's troubadours, have selected Irene Muriel La Velle as their secretary and piano companion.

* * *

These pioneer blackface comedians of radio, Lem and Lee, are still on the air, but their audiences are few. They're on KFRC where they have a large following. Tommy Monroe is Lem and Ann Maguire is Lee. The pair sound mighty clever dialogue in their offering.

* * *

Charles Lamp is here for three weeks of broadcasting from KFRC, after which he again returns to the Los Angeles Don Lee station, KJH.

* * *

WEST WITH MILLER, INC.

A. West, of the California Theatre, Los Angeles, has joined the Miller Enterprises, Inc., as vice-president. The firm has been on a tour of the houses of the circuit, and as far north as Seattle.

COHEN PINCH HITS

SAN DIEGO, April 10.—During the absence of Mike Newman, resident manager of the Spreckels Theatre, San Diego, his assistant, is taking over the duties of manager.

TWO STATIONS NOW WORKING TOGETHER

SEATTLE, April 10.—The physical consolidation of radio stations KOL and KV1, the former purchased recently from Louis Warner, Inc., of Spokane, its owners, has been completed. The operators of KV1 took place on Tuesday evening of this week when KV1 bowed out of the local radio picture.

KOL and KV1 were both on the air during the day Tuesday until 5:30 in the afternoon. At that time, official dedicatory ceremonies took place, with city and state officials, including Governor Roland H. Hartley, and civic leaders taking part.

At the completion of the rituals, Paul Whiteman and his band took the microphones for their "Old Gold" hour. The Columbia network program went by direct line to the key Columbia station in New York, and was then rebroadcast to the network of 38 stations. It was picked up here by KV1 and in Tacoma by KV1, where this station will now have its permanent home.

Following the Whiteman hour, chain and studio programs were offered until 11 at night. At that hour, the combined studios of KOL and KV1 were closed, and the combined broadcast that ran continuously for 36 hours. In the flesh talent recruited from the theatres around town augmented the studio talent which performed singing, dancing, kept up until the following day's schedule went into effect.

Through the purchase of KV1, the owners of the KOL-Columbia Broadcasting Company franchise here, acquired full time and a clear wave channel, which they didn't have on KV1.

CHEAP SONG SHEETS FADE AFTER TRYOUT

SEATTLE, April 10.—Bootleg song sheets made their appearance on local streets last Saturday evening, with but two gents purveying the papers on a single spot.

As the boys didn't get much of a play, offering their wares at three for a quarter. They folded up after the one night stand and have yet to return.

Local music sheet stores and representatives of the Society of Composers and Publishers had anticipated much trouble, but the boys were overjoyed at the complete flop of the sudden entrance and hasty exit of the illicit sheets.

RETURNS TO CAFE

SAN FRANCISCO, April 10.—With a ten-week engagement for Fox West Coast at their El Capitan here, the famous Jimmy Durante Band has returned to the Silver Slipper Cafe where Ed Spohn and Clem Gavitt are again featuring him as master of ceremonies.

Along with Jimmy Wright's orchestra and a floor show composed of Jean Grainger and Ann and Elmore.

WILSON TO PRODUCE

Bud Wilson is preparing to produce a series of radio plays from stories by W. C. Tuttle. All rights, including the foreign, have been purchased and production will start within 10 days. Terence Moore, who has recently finished a two-year trip around the world, will share the lead with Tom Tyler.

"JUNE MOON" NEXT

Fay Marbe's one girl review which opened at the Palace on April 13, will be followed April 21 by "June Moon." In the cast will be James Spottswood, Edith Van Cleve, Cleve Moore, Nedra Dover, Mabel Smith, Ruth Abbott, John Daly Murphy, Cyrena Smith, Ross Hertz, Frederick Irving Lewis. It is a George Holland production and a comedy of Tim Alan Alley.

NEW PUBLICITY AIDE

Bob Tasker, novelist, has been added to the publicity staff of Fashion and Dance. His chief duty will be to handle trade papers.

Operation Is End of Search To Fill Part

A certain studio had a sequence in its script calling for a cross-eyed boy. They searched the town over for such with sufficient experience, but without result. At length an assistant prop man remembered he had worked with such a lad on an independent production a year previously. Luckily he had the name.

The boy was located, his mother answering the phone.

"My Gawd!" she exclaimed when told what was wanted. "I had him operated on and his eyes straightened just last week."

The sequence was changed.

SEATTLE, April 10.—KJR announces describing tomorrow's (Friday's) race classic on the Washington State Fair from the University of Washington and the University of California will include some of the best crew talent in the Northwest.

The crew racing broadcast will be in cooperation with the *Seattle Daily Times*. The air version of the aquatic event is scheduled to begin at 3 o'clock in the afternoon.

Through those listeners of the races will be Frank Blethen, son of Col. C. B. Blethen, publisher of *The Times*. Frank is a former coxswain in the University of Washington and was coxswain for two years when the Husky crew competed at Poughkeepsie.

Another voter among the announcers will be Thomas F. Ferguson, who handled an oar at King's College School, Cambridge, England, with the *Orland Boat Club*, London, and later with the *Orland Boat Club*, Vancouver.

Stationary strategic points along the shore will be Ken Stewart, event announcer of the Northwest, and Al Schus, whose voice has been heard on sport programs.

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ADORH'S PROGRAM NEW RADIO ANGLE

(Continued from Page 8) ears. In recent days Poets report, Alfred G. Keighley, of Roscoe, local Fanconi and Marco representatives, reports plenty of club booking activity in the territory.

Among the big hits lined up for the coming season by the Keighley-Roscoe office are listed the Apple Blossom Festival in Wenatchee on May 8 and 9, the prettiest show including a 24-girl review, singers, dancers and specialty artists, will be staged for this event. The girls are being prepared for special roles with Keighley-Roscoe, and Miss Roscoe. Twenty-seven girls will be used for the 125th Anniversary Celebration of Lewiston, and 25 girls will be used as the Vancouver (B.C.) exhibition, for which the local office will supply the entire show. Miss Roscoe will already be here in rehearsal for both these big shows.

Keighley also will book the entertainment for the Montana State Fair, August 18 to 23, at Helena. The big star is quiet, but reports say Keighley, although plenty of small spots will be off the horizon promising a banner season.

"SHOW BOAT" SPOT

The "Show Boat" hour, CBS release from New York, which has been killed around the country, will be moved to Fox Monday to Friday, and has been given a Saturday night spot and is reported set for while, to be released here over KJH, 6 to 7 p. m.

Dialogue will be as the singing parts will be presented, and the program done in English and, in the event that the entire production runs over the allotted time of two hours, there is to be no abbreviation, feeling that it is better along the original course until the full story is told.

This enterprise is not only of musical authorities as not only of the great public benefit, educationally and musically.

PARA SIGNS SHILLING

Marion Shilling, who is now playing opposite William Powell in his new production, "Facing the Law," was this week placed under long-term contract as a featured player by Paramount—Famous Lasky.

SELECT GILBERT'S NEXT

John Gilbert's next picture for M-G-M is to be "Way for a Ride" in the Northwest author A. R. Wigan, which enjoyed book vogue a year ago. Laurence Stallings is doing the dialogue and Sam Wood will direct.

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COLUMBIA SIGNS LUCILE GLEASON

Harry Cohn has signed Lucile (Mrs. James) Gleason for Columbia as an associate producer.

Her first assignment for Columbia will be "Sisters," featuring Sally O'Neill and Molly O'Day, with James Flood directing.

Mrs. Gleason says she does not know the exact extent of her duties, but Cohn expects to make full use of her experience as a writer, actress, producer and adapter. She will be assistant to Bud Barsky.

SPENCER RETIRING

SEATTLE, April 10.—Frank Spencer, who last week announced his retirement from the orchestral field, leaving Vic Meyer's Victoria Hall, entered the teaching field, goes native again this week when he joins Owen Sweeten's band at the Fox Theatre. Frank obviously got someone for this project which he has been for years. He's a banjo player and is set to be featured with Sweeten's aggregation.

PREPARE FIRST FEATURE

Pan-American Pictures, who have taken over the J. L. Jones lot in Hollywood, are preparing to produce "The Birth of Texas" immediately, a romantic history on a superfeature basis, as their first production. René Torné has been placed under a five year contract and will be featured, with Fred Windemere directing. George Schepers, cameraman and director, having been to Dallas, Texas, has been appointed vice-president of the company.

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MASTER-OF-CEREMONIES
FOX EL CAPITAN
SAN FRANCISCO

Hot Licks

(Continued from Page 12)
ter to the vaudevillians of the old Orpheum circuit as "Olivotti," strums the banjo, guitar, etc. And, of course, we mentioned Millie who leaves nothing to be desired in the way of trumpeting. I take particular pleasure in considering Millie, whom I consider the niftiest five-piece combination in Southern California.

Ole Kettleson has the orchestra at "Kennedy's" Cafe, San Diego, replete with Harvey's and Beach. Ole came over from Arizona for the engagement. We don't know any sax player in California who plays better than Ole.

Our friend, Ted Moore, late of Harvey Ball's Orchestra, is taking a much-needed rest, swimming and fishing along the sands of Ocean Beach. He reports that he is physically the same mentally as fifteen years ago, and financially the same as twenty-seven years ago. (Ted is twenty-seven years old.) By golly, you are holding your own, anyway, Ted—and that's something! * * *

The Clark Brothers' Orchestra closed the winter engagement at the "Plaza Real" in the Grand Hotel at San Diego the 29th of March and are now at the Tent Ballroom. The personnel includes: Heslin, piano; D. Brooks and M. Cornell, reeds and brass; Speed trumpet; Walt and Charlie Clark, drums and banjo and leaders. A nice band and playing to popularity.

Tia Juana is getting tougher and tougher for the Gringo troubadours who visit the beach. She is sort with the hopes of finding a job on their chests. (That is about the only place to find one.) There are not more than three American musicians in town.

* * *

Aga Calicente boasts of about

SONG MAKES 'BDWAY

SAN FRANCISCO, April 10.—Karan Dunn Song Co. has made connections for representation in New York. Miss Dunn's new song, "When the Son of Day Is Ended," due to radio singers, is showing rapid progress in sales, building up nicely.

RANDALL OPENS

Slatz Randall and orchestra opened last week at the Muehlebach Hotel, Kansas City.

VALIGA AT GEARY

SAN FRANCISCO, April 10.—Ray Valiga is the new orchestra leader at Belasco and Curran's Geary Theatre.

the only all-American orchestra in Mexico, Carr Brothers. The boys play only during the evening and there is no doubt that the orchestra is the best dance band south of our fair city. A Mexican Marimba "typica" band is also employed at Agua Caliente and these boys create Spanish and Mexican atmosphere during the day time.

Among the theatre orchestras in San Diego are those of G. W. Wells and the R-K-O. G. Lyons at the Fox and Freddie Olsen at the Savoy. Three theatre orchestras in one town sounds darned good, doesn't it? * * *

Outside of a few little things like the above, San Diego is suffering from squawkitis like the rest of the villages throughout the country. * * *

We will now take it over again, as it is.

**"Bonita" "In Heaven"
"When Lonely Day
Is Ended"**

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AT HASTINGS PARK

Phil Baxter, writer of "Piccolo Pete," opened with his orchestra at Hastings Park, Vancouver, B.C., last Saturday.

NEW WARNER HOUSES

Warner are ready to begin construction of new theatres at Youngstown, O.; Erie, Pa.; Wilkinsburg, Pa.; West Chester, Pa.; Milwaukee, Wis.; Torrington, Conn.; Ridgewood, N. J., and Morgan, W. Va.

Mary McAllister has been added to the cast of Cecil B. DeMille's "Madame Satan" at M-G-M.

SEATTLE, April 10.—Bill Woodbury, first trumpet player with Jackie Souder's band at the Fox Fifth Avenue Theatre, surprised his friends this week when he announced his marriage to Miss Myrtle Thompson, a popular singer. Bill and Myrtle stole off three weeks ago and tied the knot, succeeding in keeping the affair a secret until now, even from the local press, and who would have thought of the boy. The theatre gang surprised the newlyweds with a party at the bride's home last Saturday evening.

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